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room walls should be at all times perfectly clean, and with woolen hangings, or tissues of any kind, this would be impossible.

Other hints for a pretty chamber of the eighteenth-century style may be taken from a celebrated passage in Balzac's remarkable story of "Les Chouans" and from Lalauze's illustrations to "Manon Lescaut;" and from many other works of the sort a good idea may be obtained of the general appearance which such an apartment ought to present.

For my own part, I would prefer to any of these Louis XV. or Louis XVI. bedrooms either one of two which I have seen in New York. One of these has nothing remarkable about it but its walls, which are colored in wax paint, of the exact tone and texture of new fallen snow—not things to be got, as some painters of winter landscapes seem to believe they may, with white lead and a little ivory black. The other has gray rough-cast walls, upon one of which a clever artist has painted in fresco—that is, be it understood, while the plaster was wet—a single beautiful female figure, from the life. This second room has a pleasant outlook; but, like the first, all its interior fittings are of the plainest. Although one should be satisfied with very little art in the bedroom, there should be some, and it should of the best. De Goncourt says, in his summing up: "While young, it is allowable to sleep in a kennel. You have around you the perfume of your good health and the illumination of your youth. But when the hour comes that one is sick, tired or suffering, there should be prepared for ill-health a more pleasant lodging, where one may be less ugly for others and for one's self." One may be very well in a garret at twenty, and better there than in a hall bedroom of the New York variety; but youth and health will not continue long in such surroundings. However plain the bedroom may be, it should conform to the simple requirements of hygiene, and some thought should be taken to make it as pleasant and attractive as possible.

As the bedroom, in the great majority of cases, is used occasionally as a private sitting-room, there are the best of reasons for having a dressing-room attached to it. If the bedroom is to be simple, this adjunct to it should be more so; and happily, though every object which it must contain is nowadays made often very expensively, still, the more costly these things are, when a certain limit is exceeded the uglier they are. Nothing can be much worse than the "swell" toilet sets, in silver, which are exposed in some jewellers' windows.

Fine materials and elegant forms are, of course, desirable. For the smaller instruments, as brushes and the like, ivory commends itself as beautiful, durable, and not too dear, but it is seldom wrought with any taste. Even when plain, the shapes given to these articles are generally clumsy and inelegant. As there is at present no help for this, it would be useless to waste words on the subject. I will merely remark that the elaborate ornament often applied to these things rarely has artistic merit.

If possible, the dressing-room should be large enough to contain a portable bath. The floor should be stained or varnished. There should be a strip of thick carpet to stand upon, and a sofa or lounge or large easy-chair to rest in. The lower part of the walls should be covered with tiles or matting—the latter to be renewed from time

to time—and the upper divided into panels, each containing a looking glass, flanked on either sides by girandoles. It will take but very little ornamentation to bring this arrangement into harmony with a bedroom in any of the styles in vogue.

R. R.

SOME SIXTEENTH CENTURY DECORATION.

THE three examples of Spanish and Italian decorative work of the sixteenth century, illustrated herewith, will be found well worthy of studious attention. Especially interesting is the Italian cabinet in the Basilewski collection, shown on page 78 about three fifths of the actual size. The front of this admirable work represents the façade of a building, and is enriched with a variety and profusion of ornament positively marvellous. Columns,

embattled and loopholed towers. Across the middle is another band, bearing in open letters the first words of the Ave Maria; above this are three armorial bearings within pointed arches lavishly ornamented with foliage of hammered iron. The Spanish lady taking the evening air at this window could thus forget neither her religion nor her nobility.

The third example (page 80) is a fragment of a painted ceiling from a château at Rome, a vine-covered trellis with birds seen through the apertures. There is a notable contrast between this pleasing naturalistic design and the grotesque conventional decoration of the wall, a section of which is also shown.

SINCE the Centennial Exposition brought them before our public, there has been a growing market for the hard-

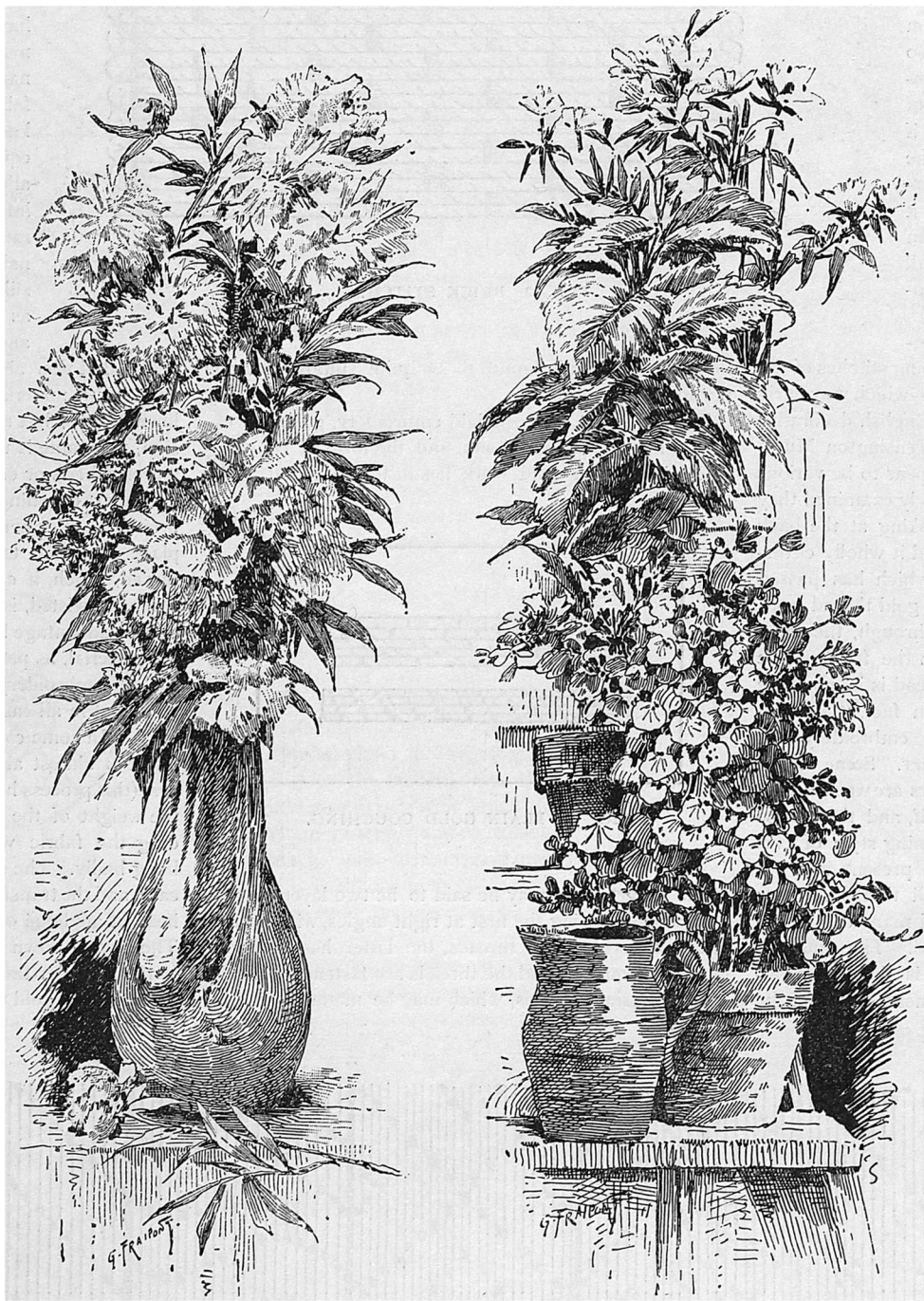
woods of tropical America. Formerly, mahogany and cedar were the only ones for which there was any general demand. Now, a hundred varieties, some of great beauty, are employed in the decoration of American interiors. The demand for them could, however, be enormously increased if they were imported with any system and marketed with any energy. The business is as yet conducted in a very old-fashioned and desultory way. The forests of the Orinoco and the Amazon hold an almost inexhaustible supply of the most beautiful material for the cabinet-maker; of material which the architect and the decorator would find of inestimable value. The opportunity is ripe for some enterprising capitalists to enter on the cultivation of a field which the feeble hands of the natives of the tropics are, and probably always will be, too incapable or listless to develop effectively for themselves.

"THE morning sun brings you appetite for the morning meal," wrote Cowper in one of his delightful idyls of rural life. The breakfast-room should never be without its morning sunlight. You can dine cheerfully by candlelight, but who ever ate a comfortable breakfast in a gloomy room?

"OBED DAW, CHINA MENDER," is a characteristic and curious sign in a Broadway doorway. To judge from its antiquity, Mr. Daw must have been in business for a good many years.

MR. GEORGE W. CHILDS, of Philadelphia, is an insatiable collector of clocks. Time is money with him in the lit-

eral sense. As some men buy pictures, antiques, bric-à-brac, books, and what not else, so he buys clocks. They are by far the most numerous articles of furniture in his office in The Ledger building, and are even more abundant at his house. He has clocks in stone, in the precious metals, in iron, bronze, wood and porcelain. Brass clocks, steel clocks, and clocks in leather cases are to be found in his collection. He has three clocks which cost him \$4000 apiece, and the value of his entire collection, which includes many historical timepieces, and numbers some sixty examples, is set at about \$40,000. Mr. Childs has also a passion for old china. He is continually adding to his collection. It is his custom when a stranger visits his office and he takes a particular fancy to him, to present him with a Sèvres, Dresden or old Dutch or English teacup and saucer. In Philadelphia this is regarded as praise from Sir Hubert indeed.



SUGGESTIONS FOR PANEL DECORATION.

pilasters and termini, niches and statues, are the salient features of the design, and the ornamentation is chiefly made up of elaborate traceries, dragons and other grotesque figures, landscapes, draperies, garlands of foliage and flowers, and a background figuring brickwork. All this decoration is damascened in gold upon plates of iron; the columns, capitals and termini are of bronze. The frame of the cabinet is in ebony, enriched with copper scroll work, and the whole rests upon four winged sphinxes.

The Spanish window-grating shown upon page 79 is from the "Casa de las Conchas" at Salamanca, well known for its curious ornamentation of shells and the beautiful wrought iron "rejas" at some of its windows. A band of foliage interspersed with shells runs along the base of this masterpiece of ironwork, and is repeated at the top with a further enrichment of four



ITALIAN CABINET.

SIXTEENTH CENTURY WORK OF CHASED AND DAMASCENED IRON. IN THE BASILEWSKI COLLECTION. (SEE PAGE 81.)

some patrician family. It is a sad commentary on the mutability of commercial prosperity in the United States that, through business reverses, "the Villard Mansion"—as every one still calls it—ceased to be the property of Mr. Henry Villard, even before the decoration of it was completed, and it is now without an occupant.—ED.]

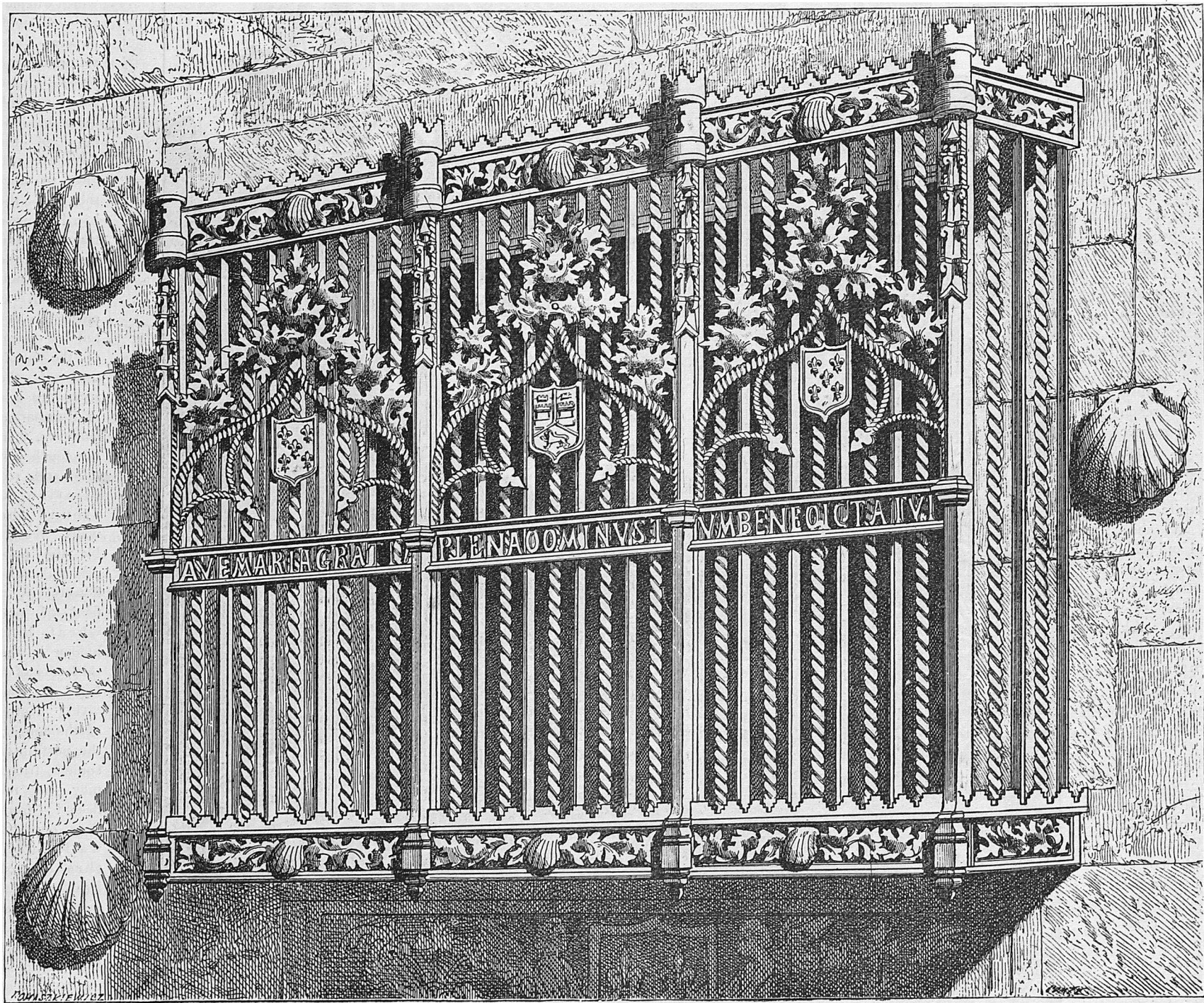
AN EIGHTEENTH-CENTURY DECORATOR.

THE careful observer of decorative art work in London during the last few years cannot have failed to note the influence exerted by Robert Adam, the architect and decorator, who died in 1792. The pre-Raphaelites have held aloof from this revival, too disdainful even to sniff

then understood that, instead of going to Athens to study architectural remains, he went to Spalatro, in Dalmatia, to design from the ruins of the palace of Diocletian, a structure indicating alike the decline of civilization and the advance of barbarism. He returned from the continent about the year 1762, and shortly after published in a large volume, with descriptions and illustrations, the result of his studies at the Dalmatian palace. In consequence of this supposed valuable contribution to the science of architecture, he was appointed architect to the king, George III. This, of course, made him fashionable, and he set his mark of prettiness upon much of the architectural as well as purely decorative work of his time. The Adelphi in London was the work of himself and his brother James, and the name is much more classical

hangings, on dado, frieze and field. They are usually graceful urns, classic in conception but "Adam" in construction, delicately festooned with garlands; cameo-like medallions, such as Flaxman, not far from that time, put upon the "classic" Wedgwood ware; airy female figures swinging on wreaths and ending in forms resembling acanthus leaves; winged women ending as dragons, and dragons not ending at all, but perched upon terminal pillars, centaurs, rams' heads, lotus flowers opening into strange forms, and very well-conditioned and pleasant-looking Muses.

The two most distinguished architects of that day were Adam and Sir William Chambers. In Rickman's *Life of Telford*, the engineer, is recorded Telford's meeting with these two celebrated men. Sir William



SPANISH WINDOW-GRATING.

SIXTEENTH CENTURY IRONWORK IN THE "HOUSE OF THE SHELLS" AT SALAMANCA. (SEE PAGE 81.)

the sniff of contempt; but the profusion of "Adam designs" in recent decorative exhibitions of hangings, stuffs and furniture proves that taste is no longer willing to sit in dimness, even at William Morris's bidding.

It is quite true, however, that there might have been stronger men brought out from the past than Robert Adam. He was an exponent of the artistic delicacy of his time—imitated from the refinements of France—rather than of its strength. He studied the antique with fervor, but without largeness of comprehension, and his work shows a lively imagination and airy grace rather than robust sympathy with his majestic models. When he was twenty-five he went to Italy in search of classical knowledge, and remained there several years. He was particularly enamored of Greek art, but so little was it

than the design, "Adelphi" signifying "Brothers." Two of the streets running near the building were named by him, one "James," one "Robert." He became a thorough mannerist, and his style was always more "Adam" than classical. Nevertheless, there certainly is often much more purity of form in many of his decorative designs than in the wayward pseudo-classicism that we admire as Raphaelesque. Though he never saw Greece, he was too Grecian of taste to entwine his forms with unmeaning and grotesque arabesques; and there is always a distinctness of meaning in his designs that we sometimes fail to find in more elevated styles of architecture and decoration.

In the "Adam" renaissance of late years only the better designs are imitated on wall papers and satin

he described as haughty and reserved, while Mr. Adam was affable and communicative. He goes on to say: "The same difference distinguishes their works, Sir William's being stiff and formal, those of Mr. Adam playful and gay."

Adam also designed furniture, carriages, sedan chairs, plates, fireplaces, sideboards and even knife-boxes. Polished steel fire-grates came into use about this time, and are supposed to have been introduced by the brothers Adam, who also originated good metal work for door-handles and lock-plates. Their furniture designs were always of architectural character, like dolls' temples and palaces, and their chairs and tables were given to attenuation, even though the long, thin legs were Corinthian columns and classic monuments in miniature. Some of

this furniture was decorated by Cipriani and by Angelica Kauffmann. The contemporaneous judgment upon the fashionable court architect's work was that he was far more successful with the interior of houses than with the exterior—an opinion in which the present time certainly agrees. M. B. W.

HINTS FOR BEDROOM AND DRESSING-ROOM.

IN the decoration of bedrooms much will depend on the choice of articles of furniture, for the degree of luxury that calls for pictured ceilings and cornices and the like in a bedroom is hardly to be thought of, so little does it consort with our modern-republican way of life. But if we will have nothing to do with the little loves, "upon wet clouds without any breeches," so common over the doors and on the ceilings of the luxurious old French bedrooms, we can, at least, copy the graceful lines, the exquisite finish, the chiselled and gilded bronzes, the paintings, "en camaieu," the inlaid work and medallions, and, above all, the good constructive principles of many French pieces of furniture, of periods ranging from Louis XIV. to the Directory. The earlier English styles do not compare with the best of the old French work, either for effect or for use. Chippendale's "motives" are often mean, almost always affected, and the other English antiques, which some connoisseurs pretend to believe in, are for the most part clumsy and ugly. There is some old English and American furniture, modelled on the French styles of the time, which is valuable. But the best distinctively English work is that of our own time, which is much more sensible, if not always handsomer, than the French work of to-day. The best modern furniture is, however, quite plain, and if one wishes ornamental bedroom furniture, he had better have it made after old French designs, if, as is quite likely, he cannot afford to pay the price sure to be demanded for a good old set in condition to use.

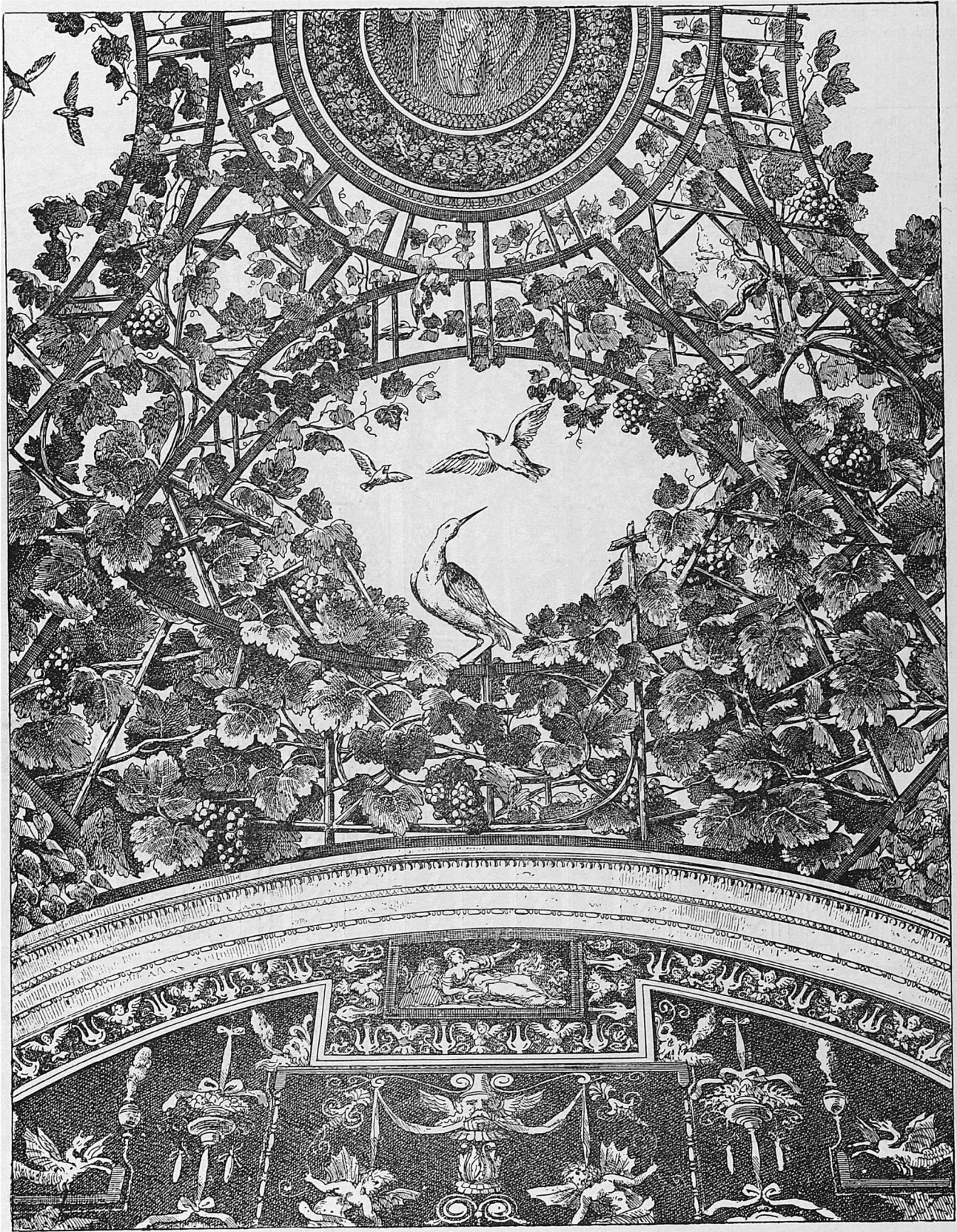
For the general decoration of such a room hints may be taken from De Goncourt's description of his own bedroom.

Aside from the bed, which he qualifies as "monumental," there are two fauteuils in tapestry, a Louis XVI. console of rare form, and a commode covered with the gilded metalwork of key plates, corners and feet; a little clock hanging between two flambeaux; a satinwood casket ornamented with marquetry, in which, he tells us, his grandmother kept her cashmeres; and, for ornament,

and medallions with figures under which are suspended baskets of flowers. The subjects of the medallions are taken from the tales and fables of La Fontaine—Perrette with her broken pitcher, or Master Reynard outwitted by his friend, the stork. These alternate with trophies of bows and arrows and hunting horns, with doves and with bunches of poppies, roses, sunflowers, and other blossoms quite unknown to the botanist.

But what De Goncourt says of the effect of fire-light on his tapestries is worth recurring to, because the essen-

tial thing is not the tapestry, but the fire, which should be in every bedroom in winter, and which will play as well with pictures and statuettes and books and china as with tapestry. The light of the open fire will give to anything of the kind some trace of human life. When the lamp is out, when, all at once, the detail and design of the furniture of the room are lost in transparent shadows, then the touches of blue and red distributed around the walls resemble the poppies and cornflowers in a field of ripe wheat half hidden in the thickness of a fog. In the vivid depths of the mirror, the portrait of some friend may be reflected from the opposite wall. Little threads of light will illumine the wood work; the projections of the cornice, the touches of gilding, will scintillate in the warm ray; the bronze handles of the chest of drawers will catch it, and the carvings will return it from



ITALIAN PAINTED CEILING.

SIXTEENTH CENTURY WORK IN THE CHÂTEAU SAINT-ANGE AT ROME. (SEE PAGE 81.)

in the corners four large vases of celadon porcelain. These objects, he says, give him the impression each morning of waking up, not in the present time, which he does not love, but in the time which has been the object of the studies of his life—a warning, to those who enjoy the modern fashion of living, not to follow his taste too closely. It might be well to draw the line at the tapestries, which he goes on to describe. These tapestries, on a white ground, bear knots of blue ribbons big as cabbages (a curious development of the conventional acanthus, which was at one time fashionable in France)

unsuspected recesses; and all this without tapestries for the walls or for the furniture. The whole chapter should be transcribed to do justice to De Goncourt's eloquent description of the play of light in a well-decorated bedroom, put in the form of a rhapsody on the subject of Aubusson tapestries, which, in spite of all that he can say for them, must be banished from the chamber, because no worse collectors of dust have ever been invented. There is use enough for tapestries in other rooms, whence it will be unnecessary to remove them for cleaning more than once or twice a year; but the bed-